DOCUMENT RESUME

ED 155 772 CS 502 161

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TITLE Visual Literacy: A Vital Skill in the Process of Rhetorical Criticism.
PUB DATE Apr 78
NOTE 28p.; Paper presented at the Annual Meeting of the Southern Speech Communication Association (Atlanta, Georgia, April 4-7, 1978)

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS Aesthetic Education; *Communication Skills; Critical Thinking; *Curriculum Enrichment; Elementary Secondary Education; Film Study; Higher Education; *Nonverbal Communication; *Rhetorical Criticism; *Visual Learning; *Visual Literacy; Visual Perception; Visual Stimuli

ABSTRACT

"Visual literacy" denotes the abilities, competencies, and skills necessary to accurately intercept, interpret, understand, and create communication in visual modes. The term also refers to a popular movement of both students and teachers (e.g., Visual Literacy Association, Action for Children's Television, The Screen Educator's Society) who wish to increase people's ability to experience the visual world and to communicate visually. Instructors of rhetorical criticism are encouraged to incorporate a unit on visual communication and persuasion. Three possible approaches to teaching students to be critics of visual symbols are: integration of the Gestalt principle of design into the rhetorical criticism course; inclusion of basic principles of design and composition; and extension of traditional rhetorical concepts such as topoi, analogy, audience involvement, and attention devices to incorporate visual experience. (Several exercises are included.) (DF)

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Visual Literacy: A Vital Skill in the Process of Rhetorical Criticism

Joyce Flory

In Towards a Visual Culture, Caleb Gattegno comments on the undeveloped nature of our visual sense:

> Sight, even though used by all of us so naturally has not yet produced its civilization. Sight is swift, comprehensive, simultaneously analytic and synthetic. It requires so little energy to function, as it does, at the speed of light, that it permits our minds to receive and hold an infinite number of items for information in a fraction of a second.[1]

Most teachers of rhetorical criticism would concede that visuals play a critical role in both social movements and political campaigns. Bowers and Ochs have focused upon the role of verbal symbols in the agitational/confrontational process: "The role of symbols is probably a highly significant one. The wearing or display of such symbols readily identifies one member of an agitating group for all others."[2] Charles Larson has alluded to the function of visual symbols in the development of a national image or character. He has noted that in the marketing of a candidate, idea, or product, visual symbols work throughout the stages of identity, legitimacy, participation, and penetration.[3] Finally, Appelbaum has suggested that visual symbols function as both content and structure in product advertising and profoundly influence audience or receiver response.[4]

The examples noted above clearly indicate that visuals play a crucial role in persuasive communication events. Yet, instructors of rhetorical criticism tend to focus exclusively on the verbal message or "content" as traditionally defined.

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Instructors ignore or give only cursory and unsophisticated treatment to the visual message or "content." This paper will argue that instructors of rhetorical criticism should incorporate into their teaching a unit on visual communication or persuasion. In advancing this argument, this paper will suggest three alternative approaches: (1) an integration into the rhetorical criticism course of Gestalt principles of design; and (2) an integration of basic principles of design and composition; and (3) an extension of traditional rhetorical concepts like topoi, analogy, audience involvement, and attention devices to incorporate visual experience. Before these practical strategies are presented, several terms require explication: (1) visual literacy; (2) visual language, thinking, learning, and expression; and (3) the visually literate student.

The Movement for Visual Literacy

Visual Literacy describes two things. First, it describes the abilities, competencies, or skills of those people who are able to accurately intercept, interpret, understand, and create communication in visual modes. Second, visual literacy describes a popular movement of both students and teachers. The name has been taken up by divergent groups of people including the Visual Literacy Association, Action for Children's Television, and the Screen Educator's Society.[5]

All of the above groups possess a similar motive: to increase children's and, in turn, adult's capabilities to experience the visual world and communicate visually. In other words, they seek to make people more visually literate. Each group operates within the movement because there exists general

agreement about the goal of the movement. Yet, ambiguity exists without and within the movement as to the specific definition of visual literacy.

Language arts instructors, audio-visual specialists, and film-study and film-making proponents form the ranks of the movement. Speech communication and language arts teachers lend their support because they resent the restriction of students to written communication. They seek to permit students to express themselves in modes most appropriate to the message and to them.

Visual literacy has been fostered by at least three conditions. First, general dissatisfaction exists with much of what has occurred within the traditional classroom in terms of content and method. Too often, students function isolated from their home and social environments by irrelevant subject matter and unmotivating teaching and learning strategies. Second, students today expose and habituate themselves to learning from two - dimensional pictorial messages to a greater extent than students ten years ago. Yet, students possess little proficiency in communicating through similar means. Third, success with existing visual learning and communication projects has generated student and teacher motivation to found new projects.

Under such conditions, instructors have developed programs which provide for innovation, relevance to the society, meaningful learning, and success within the school.

The Concepts Underlying the Movement

Four primary concepts surface as the supporting rationale of the visual literacy movement: (1) A visual language exists; (2) People can and do think visually; (3) People can and do learn visually; (4) People can and should express themselves visually. Such concepts are hadly new and the literature defining and defending these concepts is partially known to most readers. Visual literacy achieves status as a unique and useful idea because instructors with a mission of providing students with a command of visual communications have synthesized existing concepts with a contemporary technology.

A Visual Language

Turbayne has presented a philosophical justification for a visual language.[6] Turbayne advances the view that seeing is not a simple task and that it is far more than the mere transmittal of information from the environment to the brain. Rather, seeing is a complex conceptual process that depends on our having learned the relationships between our tactual definitions of physical objects and our visual perceptions of those same objects, much as we learn to relate sounds to the originator of the sound and to relate verbal definitions to the referent. The primary elements of visual language are line, shape, form, size, color, and movement.

The human mind, especially aided by the memory, can interpret the visual elements, decode what they signify, and can "see through" visual ambiguities (such as illusions). As with verbal language, the visual language is learned by a comparison

of the physical/tactual world with what is seen of the world. Turbayne cites the famous Molyneux problem (using blind people who are suddenly made able to see) to demonstrate that the relationship between the physical and visual world is not established without a learning process.

Visual Thinking

If we can accept the premise that a visual language exists, we can easily extend to the notion that this language can be utilized for visual thinking. By demonstrating that words and numbers are not merely tools for reasoning, Arnheim proposed the concept of visual thinking.[7] Arguing against the theory that words are the only basis for memory, association, categorization, manipulation, and learning, he has provided an important foundation for visual literacy projects.

In accepting Arnheim's view, visual perception becomes more than a mere process for feeding raw-data into the cognitive processes. Visual perception becomes a legitimate intellectual ability. Upon the assumption that humans do utilize a visual language and that language is the basis of many intellectual operations, visual literacy advocates possess a philosophical platform for their programs and course units.

Visual Learning

That people have the ability to learn from pictures has been supported by literature of the psychology and audio-visual fields. In addition, results of the work by Strandberg, Griffith, Miner, and Fransecky appear to demonstrate that students trained in visual literacy methods develop learning strategies that enable

them to remember and relate more information with pictures rather than without them.[8]

Haber's work with pictorial memory indicates that people have a far greater ability to learn from pictures than has been generally acknowledged.[9] Researchers such as Paivio have demonstrated that the use of mental imagery can greatly facilitate learning.[10]

Visual Expressiveness

That people can learn to express their thoughts and feelings by means of visual media is of special interest to the visual literacy movement. Because photography in its various forms has enabled people to "write" their own visual statements and because it has developed into a serious and legitimate creative art, students are developing confidence in their ability to make creative visual statements. For example, Hodskinson has described the conventions of "screen language" which enable a source to compose visual statements which communicate.[11]

The Visually Literate Student and Critic

Who is the student who possesses a visual language and who knows how to think, learn, and express himself visually? What are the competencies or skills which this student possesses? Tow models define the visually literate person. Debes has outlined a linear hierarchy of visual skills that remains unchallenged within the movement.[12] At the lowest level, this hierarchy begins with simple tasks that are basic to vision such as the ability to distinguish light from dark and the ability to

recognize differences and similarities in size, shape, and brightness. Further up the hierarchy are such skills as the ability to perceive movement and the ability to recognize a shape even while partially occluded. Higher in the visual literacy hierarchy are the skills of composing and "reading" sequences of objects--sequences ordered to communicate an idea about a process, or a fictional narrative, or a personal emotion. The visually literate student with the skills of this hierarchy could thus know the grammar and syntax of visual language, know how to "read" and "write" with visuals, and be able to translate from visual language to verbal language.

A second model describing the visually literate person takes its structure from the taxonomy of cognitive operations by Bloom.[13] Into the categories outlined in the cognitive domain, Fransecky has substituted visual equivalencies.[14] For instance, the student operating at the "knowledge" level "recognizes that pictures may be ordered in such a manner that they may be 'read' in the same left to right fashion that verbal statements are read and written."[14]

As is apparent from the foregoing discussion, visual literacy is a diverse and developing area, drawing its substance from existing theory and practice as well as a relatively small body of current research. The question remains: How does the instructor of rhetorical criticism develop visual competencies in the student? How does the instructor create a student who is both verbally and visually literate and who is capable of functioning as a critic of both verbal and visual persuasion?

A Program of Visual Literacy Instruction

Several options are open to the instructor of rhetorical criticism who wishes to make the student more functional as a critic of visual symbols in political campaigns, social movements, or advertising and marketing. These approaches include: (1) the integration of gestalt principles; (2) the integration of fundamental principles of design; and (3) the development of visual parallels to traditional rhetorical concepts.

The Gestalt Approach

In using the Gestalt approach, the instructor presents to the student a series of Gestalt laws of perception and then attempts to show how both photographs and graphic symbols used in campaigns conform to these principles. In the case of photographs, the instructor would initially discuss the principles of (1) figure ground; (2) proximity; (3) similarity; (4) continuation, and (5) closure.[15] After having explicated these principles, the instructor could utilize slides of photographs to illustrate the principles that photographs function well when the visual elements are:

(1) distinct from their background
(2) close to each other
(3) similar in size, color, texture, and shape
(4) possess few interruptions
(5) allow for the formation of some thing[16]

Both international graphic symbols,[17] and graphic identity marks of different organizations,[18] and TV graphics are valuable objects for critical analysis using gestalt principles.

Principles of design

If the instructor chooses not to select the method of

utilizing Gestalt principles to teach students visual literacy, the instructor can present to students basic principles of artistic design and composition. Making use of the basic visual elements of line, shape, direction, tone, color, scale, dimension, and movement, these techniques of visual communication function for the student much like topoi in the rhetorical invention process.[19] The following catalog of visual principles or techniques are only a few of the many which students could use to both criticize visuals and generate their own visual statements:[20]

SYMMETRY	ASSYMMETRY
REGULARITY	IRREGULARITY
UNITY	FRAGMENTATION
ECONOMY	INTRICACY
UNDERSTATEMENT	EXAGGERATION
PREDICTABILITY	SPONTANEITY
ACTIVENESS	PASSIVENESS
SUBTLETY	BOLDNESS
NEUTRALITY	ACCENT
TRANSPARENCY	POACITY
CONSISTENCY	VARIATION
REALISM	DISTORTION
FLATNESS	DEPTH
SINGULARITY	JUXTAPOSITION
SEQUENTIALITY	RANDOMNESS
SHARPNESS	DIFFUSION
CONTINUITY	EPISODICITY

The examples noted below illustrate a variety of principles:

Union Flag of the United Kingdon: Continuation

Weyerhauser Company: Symmetry

Chrysler Corporation: Symmetry

Star of David: Clorure

Yin-Yang Symbols: Figure Ground

Pure Wool Mark: Symmetry, proximity, closure, continuity

While a precise description of each of these concepts is impossible, the illustrations below suggest how each technique work to modify information:

Passiveness Intricacy Predictability

Accent Singularity Instability

Traditional Rhetorical Concepts

If the instructor finds that both the gestalt principles or visual topoi approach are unchallenging, he can elect to adapt traditional rhetorical principles to incorporate visual experience. The instructor might choose the technique of analogy and contrast, audience involvement and participation, and attention devices such as incongruity, novelty, use of the familiar, and repetition.[21]

Frequently, for example, advertisements use familiar, commonplace items to create an analogy for the reader. A Volksvagen ad used a visual sequence involving construction of a shoebox model: "Now add a few seats. Say 8. Make an aisle

so you can walk to the back. Cut a hole in the roof to let the sun in. Windows? At least 21? Door? Five should do. Paint it up and what have you got? The whole idea behind the Volksvagen Station Wagon."

Still another Volksvagen ad portrays an egg with a drawing of the back end of a Volksvagen on the egg. The copy reads: "Ask any hen./ You just can't design a more functional shape for an egg." and we figure the same is true for a Volksvagen sedan.../ Like the egg, it's the right kind of package for what goes on inside....."[22] In the analysis of these ads, the instructor could pose questions similar to those which would be asked in the analysis of a totally verbal analogy.[23]

A number of ads attempt to develop a visual/verbal conversation with the reader in order to generate audience or receiver participation and involvement. With two male hands with pointed fingers coming from opposite sides of a full page ad, Life magazine posed the question: "If you like what you read before this page, and if you liked what comes after this page, why not enjoy Life every week." Similar ads using the technique of audience participation and involvement require that the reader make an on-the-spot comparison of self to the character or personality in the advertisement. Typical ads in this category have copy and visuals similar to the following:

(1) "See what a match we make. Hand's down. Mead Primiflex Enamel's a winner." (The ad asks the reader to compare her own hand with a perfectly manicured hand.)

(2) An ad with a closeup of a Norelco shaver asks, "Place your

face here and go ZZZZZZZ."

(3) The Better Vision Institute uses close-up photos of each of the sensory organs and asks, "Have you ever thought of which of your senses would be worst to lose?"

Each of the above ads and those which are similar in technique and desired response could be analyzed in terms of their effect on the receiver.

Many standard foundations of communication texts focus upon attention-getting devices.[24] Similar attention devices operate in visual communication. The instructor of rhetorical criticism can easily draw a correlation between visual and verbal techniques. The examples below illustrate the wide-variety of visual/verbal attention-getting techniques.

(1) An ad for Booth's House of Lord's gin photographs various noses twelve times on a single page and poses the question, "Do you have the right nose for the Snifferin? No. You have to have the right character."

(2) An ad for Young and Rubicam lines up fourteen pencils on a single page. The copy reads: "Does your advertising look the same as others?/ Does it sound the same?/ Many campaigns are competing for attention./ But only the outstanding ones get it./ People buy ideas./ The sharp ones./" The final idea is reinforced with the image of a single sharpened pencil.

Examples of use of the familiar folk hero and historical figures abound in advertisements. Old Crow Whiskey used a black and white drawing of Daniel Webster, Henry Clay, and Mark

Twain. Cutex used Frankenstein, Dracula, and the Werewolf. Kellogg's found a Sigmund Freud look-alike and added the caption "Word Association is the name of the game." And General Electric lifted Uncle Scrooge from A Christmas Carol to sell large electric appliances.

Both instructor and student could speculate on what the utilization of various visual images reveals about the American character.

In the course of defining visual literacy and its major tenets and in the course of presenting alternative means of teaching the skill, it becomes apparent that creating a visually literate and critical student is neither an easy nor speedy process.[25] However, if the instructor of rhetorical criticism elects to implement a unit on the principles and techniques of visual communication within a course, he must cultivate a methodology as disciplined as that created by Burke, Toulmin, Richards, or Aristotle. Dondis summarizes the seriousness of the educator's mission and the required change of consciousness which must take place:

> They (instructors) must bring themselves to the point of realization that visual expression is neither appropriate for custodial playtime nor esoteric, mystical magic...A methodology is important; deep immersion in the elements and techniques is vital; a slow step-by-step process is in order.[26]

As a reward for such commitment, the instructor develops a student who possesses a refined capacity to render a judgement which transcends fad and fashion. Moreover, the student generates the capacity to participate in a visual/aesthetic

event. Dondis summarizes the benefits for both student and teacher:

> Literacy means participation and makes those who have achieved it less passive observers. In effect, visual literacy precludes the "Emperor's clothes" syndrome and makes of judgement a higher action than acceptance (or rejection) of a visual statement on intuition alone. Visual literacy means increased visual intelligence.[27]

Strategies for Integrating Visual Literacy into the Curriculum

Although the concept of visual literacy has been used in many aspects of the educational environment, the systematic development of specific skills would enhance the learning process if integrated into the total curriculum. In 1969, Debes proposed such a list of skills which, when systematically incorporated into the learning process, would assist in the development of visual literacy concepts. Debes' hierarchy of visual literacy competencies provides the speech communication educator with a concrete development pattern to use of in initiating and integrating visual literacy within curriculum areas.

The hierarchical arrangement of Debes' list emphasizes the need for the development of perceptual skills before progressing to more complex conceptual activities. Debes has indicated that perceptual training is important, since it relates to the ability of the individual to "read" in visual terms. He stated, " We have trained it (the eye) not primarily to do the eye's thinking, but to do a verbal thing." Such a hierarchical pattern allows for the development of basic skills which support the establishment of more sophisticated learning

skills. As with any skill-building activity, the skills are not necessarily designed for the implementation at a specific grade level, but should be presented when the abilities of the student to internalize these skills dictate the level of readiness.

The application of the hierarchy aids the educator in establishing a readiness level of visual literacy with an individual student, and provides for integrating this level with the curriculum concepts to be presented. This integration should provide for further individualization of the learning process.

Debes has indicated that the first fourteen skills are perceptual skills as opposed to being visual literacy skills. The term "read" used by Debes in the hierarchy indicates the physical and mental activities involved in perception, decoding, and interpretation of the given task. The phrase "compose an utterance as above" means the development of the necessary feedback to demonstrate that the learner has internalized the preceding skills and is able to originate a visual using the skill described.

A final concept which Debes presents is a list of skills which would indicate that the individual is visually literate. This list while not part of the hierarchy uses the skills learned in the hierarchy to identify a visually literate person.

DEBES' HIERARCHY OF VISUAL SKILLS

1. Distinguish light from dark.
2. Recognize difference in brightness.
3. Recognize differences and similarities in shape.
4. Recognize differences and similarities in size.
5. Distinguish hues from grays.
6. Recognize differences and similarities in hue.

7. Recognize differences and similarities in saturation.
8. Perceive distance, height, and depth.
9. Recognize differences and similarities in distance, height, and depth.
10. Perceive movement.
11. Recognize differences and similarities in rates of movement.
12. Recognize a whole shape even when partially occluded.
13. "Read" simple body language and make simple body language utterances.
14. Recognize groups of objects, commonly seen together.
15. "Read" a spatial arrangement of objects commonly seen together.
16. Group objects related by process commonly seen together.
17. Group objects related by process though not necessarily seen together.
18. "Read" a sequence of objects and/or body language arranged in chronological order and related by process.
19. Compose an utterance as above.
20. "Read" a sequence of objects and/or body language arranged in an idealized order to represent elements of a process or a genotype, etc.
21. Compose an utterance as above.
22. "Read" a sequence of objects and/or body language arranged in cogent order.
23. Compose an utterance as above.
24. "Read" a sequence of objects and/or body language arranged in "original yet significant order."
25. Compose an utterance as above.
26. "Read" a sequence of objects and/or body language arranged in order so as to communicate an intended idea about a process.
27. Compose an utterance as above.
28. "Read" a sequence of objects and/or body language arranged to communicate intended non-physical concepts.
29. Compose an utterance as above.
30. "Read" a sequence of objects and/or body language arranged to transmit a fictional narrative.
31. Compose an utterance as above.
32. "Read" a sequence of objects and/or body language arranged to create a desired emotional reaction.
33. Compose an utterance as above.
34. "Read" a sequence of objects and/or body language arranged to express, so that others may understand it, a personal emotion.
35. Compose an utterance as above.

The process by which visually literacy skills could be integrated into the curriculum would be a challenging one. Skill number eighteen is used as an illustration.

First: The instructor would formulate a "Statement of Objective." Read a sequence of objects and/or body language arranged in chronological order and related by process.

Second: The instructor would note prerequisites. If Debes hierarchy of visual skills had been used, the items would be numbers one through seventeen on the hierarchy.

Third: The instructor would devise a pretest. A typical pretest might involve presentation to the student of pictures on separate cards arranged in a certain order. The student would be asked to "read" the story and explain orally to the instructor what is happening. The criterion level for this pretest would be the student's ability to clearly interpret each picture in the sequence and explain its relationship to the process described. If the student had no difficulty with the pretest, the student would move on to skill 19 of the Debes' hierarchy. Otherwise the instructor would help the student select appropriate instructional alternatives.

Fourth: In selecting instructional alternatives, the instructor might utilize silent filmstrips, silent 16mm films, slides, photo discovery cards, study prints, transparencies, models, pantomimes, or video tapes to teach the concept of sequencing. A sample lesson plan for such an alternative strategy might dictate that the instructor prepare sequence cards. Then, the instructor would request that the student sequence two cards and then request that another student explain why the sequencing was correct or incorrect. The instructor could then proceed to move through sequencing using different media, e.g., filmstrips, videotape, slides.

Fifth: The instructor would administer a post-test when he/she was able to sequence a many paneled set of cards.

After the student had worked with various alternatives to measure the mastery of visual skills, the instructor might administer a test in which the student was requested to describe orally what was occuring in eight panels of a TV storyboard.

Debes' hierarchy of visual skills could be implemented on all levels: elementary, secondary, and college or university. The chart below suggests the activities which might be organ-

ized on the elementary, secondary, and university levels.

1. Distinguish Light from Dark

Elementary:	View pictures with sunlight and shadows.
Secondary:	produce black/white photographs in silhouette form.
College:	Photograph similar scene in black/white at night and day.

2. Recognize Differences in Brightness

Elementary:	Find differences in brightness in picture puzzles and toys.
Secondary:	Select colors to show different color complements.
College:	Paint or photograph a landscape showing contrasting brightness.

3. Recognize Differences and Similarities in Shape

Elementary:	Find differences in shape in toys, puzzles.
Secondary:	From a collection of leaves or other similar objects, identify each group set.
College:	Organize a college using objects which are both different and similar in shape.

4. Recognize Differences in Size

Elementary:	Find differences in size in toys, puzzles, etc.
Secondary:	Produce a chart which shows humans according to size.
College:	Design an advertisement which employs one basic shape in various sizes.

5. Distinguish Hues from Grays

Elementary:	Find differences in hues from grays in toys, puzzles, etc.
Secondary:	Produce a slide show of an object or setting at various times of the day.
College:	Make a color chart showing the relationship between hues and gray related to that hue.

6. Recognize Differences and Similarities in Hue

Elementary:	Find differences and similarities in toys, puzzles, etc.
Secondary:	Be able to arrange a value scale of one color (hue) from light to dark.
College:	View a painting of Monet and describe orally his use of variation in hue.

7. Recognize Differences and Similarities in Saturation

Elementary:	Recognize differences and similarities in sat-

uration in toys and puzzles.

Secondary: Select from a group of paint swatches several shades of color which represent a range from the brightest to the dullest.

College: Select two paintings or graphics with the same color scheme, and compare levels of saturation.

8. Perceive Distance, Height, and Depth

Elementary: Observe and orally describe classroom objects and decorations.

Secondary: Interpret a topographical map.

College: Shoot a film sequence of an inanimate object which emphasizes distance, height, and depth through camera angles and movement.

9. Recognize Difference and Similarities in Distance, Height, and Depth

Elementary: Extend observations and descriptions to comparative levels.

Secondary: Produce a scale model of a local or regional architectural form.

College: Develop a slide series which focuses on differences/similarities in distance, height, depth of a given architectural selling.

10. Perceive Movement

Elementary: Observe the environment and orally discuss moving objects.

Secondary: In pantomime, depict the moving parts of various machines.

College: Produce a short animated film depicting movement.

11. Recognize Differences and Similarities in Rates of Movement

Elementary: Measure a variety of transportation modes.

Secondary/College: Using super-8 film, shoot a basic scene of a moving object/person at varying speeds (frames per second).

12. Recognize a Whole Shape Even When Partially Occluded

Elementary: Observe and orally discuss comic strips.

Secondary: Create a comic strip using framing devices with partial views of objects.

College: Develop a slide set which views ordinary objects from extraordinary angles, partially occluding the object.

13. "Read" simple body language and make simple body language utterances

Elementary: Observe pictures of faces and orally discuss emotions portrayed.
Secondary: Play records of two specific styles of music, observe differences in body language.
College: Depict an emotion in pantomime or dance.

14. Recognize groups of objects commonly seen together

Elementary: Pick from a set of objects a subset.
College: Shoot a photographic essay which isolates in each picture some aspect of an event.

15. "Read" a spatial arrangement of objects commonly seen together

Elementary: View an object, point out its parts.
College: Read and explain placement of furniture in an advertisement

16. Group objects related by process commonly seen together

Elementary: From a collection of objects, students select those which accomplish a specific purpose.
Secondary: From a collection of pictures depicting various styles of furniture, select a room setting to represent a specific period.
College: Design an interior of a house.

17. Group objects related by process though not necessarily seen together

Elementary: View a picture of objects related by general subject area and describe the specific relationships.

18. "Read" a sequence of objects and/or body language arranged in chronological order and related by process

Elementary: View a picture set and describe orally the action seen.
Secondary: Perform a specific skill from a set of charts depicting each step.
College: View a film and film processing and be able to verbalize the steps involved in the chronological way.

19. "Read" a sequence of objects and/or body language arranged in chronological order and related by process

Secondary: View and discuss shows like "Don Adams Screen

Test" for editing elements.

College: View and interpret a videotape, film, or slide series which depicts a physical activity and discuss how it was made.

20. Compose an utterance as above

Secondary: Produce a film showing a sequence of action which has been filmed at different times and has been spliced together to show an action.

College: Produce a visualization in a chosen medium to demonstrate performance of a selected physical activity.

21. "Read" a sequence of objects and/or body language arranged in cogent order

Secondary: View a series like "Face the Nation" and "Meet the Press" and discuss the format.

College: View and discuss a film on causes of some major change in history.

22. Compose an utterance as above

Secondary: Develop the format or storyboard for a news show on TV

College: Compose a slide series which logically illustrates the causes and/or effects of a specific historical event.

23. "Read" a sequence of objects and/or body language arranged in "original" yet significant order.

Secondary/College: View a film and discuss the film's approach.

24. Compose an utterance as above

Secondary: Make a collage that illustrates a common proverb in an original way.

College: Develop a slide series using an original visual metaphor.

25. "Read" a sequence of objects and/or body language arranged in order so as to communicate an intended idea about a process

Secondary: View a filmstrip on camera process.

College: View a short how-to film and perform the activities described.

26. Compose an utterance as above

Secondary: Make a photographic slide presentation showing how to print photographs.
College: Develop a visualized programmed instruction on how to perform some simple task.

27. "Read" a sequence of objects and/or body language arranged to communicate intended non-physical concepts

28. Compose an utterance as above

Secondary: Have students make transparencies of message carriers used in various forms of communication.
College: Choose an abstract concept such as justice, patriotism, and develop a visual message.

29. "Read" a sequence of objects and/or body language arranged to transmit fictional narrative

Secondary: View a film like the Autobiography of Miss Jane Pitman.
College: Watch a TV drama, outline and not camera techniques involved.

30. Compose an utterance as above

Secondary: Students will pantomime their own version of the Pitman film.
College: Write a storyboard for a five-minute dramatic film.

31. "Read" a sequence of objects and/or body language arranged to create a desired emotional reaction

32. Compose an utterance as above

Secondary: Make a collage eliciting emotion.
College: Make a videotape which elicits a humorous reaction.

33. "Read" a sequence of objects and/or body language arranged to express, so that others may understand it, a personal emotion.

Secondary: Compare and experience a painting, film, or song on the same person, idea, or situation.
College: View a painting and explain how the artist feels toward the subject.

34. Compose an utterance as above

Secondary: Students will prepare a visual reaction which

reveals normal emotion.

College: Photograph, paint a place about which you feel a strong emotion, depicting the emotion as well as the place.

As the reader/listener examines and uses this hierarchy of skills, several problems become apparent:

Undoubtedly, there will be those learners who will be able to perform more sophisticated skills in the hierarchy while missing out on some of the lesser ones. Moreover, there is a strong relationship between visual literacy skills and certain content areas. Finally, it is unlikely that any of the literacies--aural, verbal, visual, or tactile, will operate independently of others. Obviously, tests need to be devised to measure these competencies. In addition, further research must document whether visual literacy skills are linear as suggested by the hierarchy.

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